

Alan Dale Reviews the French Masterpiece as Played by Mansfield.

cavaller, a devil of a fellow with the sword, a vertiable poet in thought and word; an arcent lover of the most hopeless order; a gallant friend and a deadly foe; a hero to fight against a hundred and win; a model of impossible unselfishness willing to push the lineandescent words of his own love the lineandescent words of his own love line nose, whispering love words under a time nose, whispering love words under a line nose, whispering love words under a literary man—were capitally rendered. He literary man—were capitally

Surely there never was a role that called for sheer genius more than that of Cyrano de Bergerae. Any actor might quall at it. The task of bringing to the logical minds of a promiseuous gathering, the superb impossibilities of this tragle-comic knight, might be considered almost insuperable.

People applicately impossible romance that poet caquisitely impossible romance that poet in the considered almost insuperable. There are no characters as Sharksynears that cread. Dies the righty thing was a chaos of actors, whose shrewd but non-subtle brain declined to open to the romance of the thing.

With a few exceptions, the characters were hopelessly interpreted. Such a Christian as that presented by William Courteney would have carried conviction nowhere. He was loud, amateurish, cold, impossible. And the Roxane of Miss Angliss, a lovely character, frail with poetry, was a whining, close-mouthed dam—A cape, forsoch!

ADIES, how do you like your stage book!) "How beautiful! How touching! If heroes? Do you think that you could trot away just for once from the so delicate is the texture of this play as

appland three times each weeknatinee thrown in? Have you forsough to say that to the gorgeousisoned cavallers of Anthony Hope
aley Weyman—those masters of
med romance? Do you suppose that
and this is what we went to see at the

us not wholly unprepared, at the it gradually seemed to dawn upon us that oughts fly to caustic and acetic acid. Im- As I watched it my spirits sank, and I was ne, if you will (and you must), a knight conscious of an empty and gnawing disapso gallant that even Ivanhoe is out Ivan-bood. Dress up before your fancy a gay read with a tear in an eye appeared to be cavaller, a devil of a fellow with the sword, "heavy." You heard long speeches slurred a veritable poet in thought and word; an over by somebody who looked like a bogey-

derstand the chivalry of the thing when the third act had ended. Before that every thing was a chaos of actors, who had no present that "read" like the richip adorned types of this heroic comedy.

Cyrano was a physical deformity. He was afflicted with a bose that broke the masal records. Yet M. Rostand has shown us that even with this disfiguring protuberance this character loved, and realizing his physical calibre disdained to push his suit, while Christian, whom his Roxane adored, was mentally a fool but physically an Atonis. And through the mazes of this marvellously literary play we are treated to stirring melodies singling of the gallan for the observed when he learns that Roxane loves (Christian, and the instant impulse of self-sacrifice that pushes him to rush the two young souls together. He is always any ferevent, evaled, quarrelsome, ready to make an enemy, say of a new friend, but his non-egolism is the keynote of the play, and when he dien, ffreen years after and when he deen for the play, and when he dien, ffreen years after and when he dien, ffreen years after and when he deen for the play, and when he dien, ffreen years after and when he deen for the play, and when he dien, ffreen years after and when he dien, ffreen years after and the chival yeight and the chival yeight and the chival yeight and the chival that each of actors, who had no never that they had of important characters who make an elevery twenty understood. There is always a disposition on the stage and sa through it ought the unintelligible—because the unintelligible.

Seems so abstruse, and as though it ought the end of that third act industry the end of that third act industry the first and the chival that every who first provided the stage and said trained "Ha! Ha's." at active for young ladies, on avenue seminary for young ladies, on avenue semin his non-egolism is the keynote of the play, and when he dies, after christian and Rosane's marriage, you say the yourself (I am always talking of the yourself (I am always talking of the TO CUBE A COLD IN ONE DAY Take Larative Brown Quinting Tablets. All dried the unneast of falls in onice 25c.

Let me hasten to give him his due. Some terpret its moods, must be thanked for his temperature.



Richard Mansfield as Cyrano, and Himself.

nose of such uncouth discovery new, to be classified as tragedy-farce? Some of the Brightest Bits in the Mansfield Version of a "Heroic Comedy", That Scintillates

There was nothing fantastic about this grant of him in an estasy of romance, and in our most ansordid mood. Surely the actor who would drive to impersonate this monarch of dashing improbability should be a genius. We understand poetry, but surely this is peetry gone mad-poetry waged to its extreme."

Rostand a Pure Enchanter.

Yet this is Cyrano de Bergerac, the hero of M. Ehimond Rostandia herole comedy. And Mansfield was the man who tried to take us last night from the said but favore to face us last night from the said but favore to face us last night from the said but favore of the great romance. How were the far deems are made of." Rostand is one of the great romances—popularities of Hope and Weyman. Rostand of one of these great. Any actor might quall at it.

man she loved.

"Ha!" say you. "But this is the sort of here who could never exist. We might dream of him in an estasy of romance, dream of him in an estasy of romance.

There was nothing fantastic about this regulated actor can declaim a hundred lines and make them "go."

Failed in the Romance

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Failed in the Romance

We have a hopeless puzzle, unsolved, showing

Cyrano on His Nose.

Cyrano on His Nose.

Ah, no! young blade! That was a tride abort! You might have said at least a hundred things By varying the tome—like this, suppose—Agreesive: "Sir, if I had souch a nose I'd amputate it!" Friendly, "When you sup "I'd must annoy you, dipping in your cup; "You need a drinking bowl of special abape." Descriptive. "Tis a rock!—a park!—a cape! "—A cape, forsooth! Tis a paninsals!" Corious: 'How serves that obling casupla? "For acissor sheath, or pot to bold your ink?" Gracious: 'You love the little birds. I think? "I see you're managed with a fond research. "To find their tiny claws a young perch!" Tructient. "When you smoke your pipe—suppose. "To find their tiny claws a young perch!" Tructient. "When you smoke your pipe—suppose. "That the tobacco smoke spouts from your nose. "That the tobacco smoke spouts from your nose." That the tobacco smoke spouts from your nose. "On one the neighbors, as the finnes rise higher, 'Orsiderate." "The care, your head bowed low "That the tobacco smoke spouts from your nose. "Last its bright color in the sun should fade!" Considerate. "That beast Aristophanes

Must have possessed just such a solid lump of flesh and bone, benesth its forehead's oump!" Availer. "The last fashion, friend, that hook "To hang your hat on! Tis a useful crook!" Complatie: "No wind. O majestic nose, Can give thee cold!—save when the mistral llows!" ramatic: "When is the menument on view!" ratio. "That thing a lowe! Marry-come-un!

The a dwarf numpkin, or a prize turnup!" "Such, my dear for, is what you might have said, ad you of wit or letters the least fot; it master's plux Blushing its treachery! Such, my dear for, is what you might have said, ad you of wit or letters the least fot; it meater's plux Blushing its treachery! Such, my dear for, is what you might have said, and you of wit or letters the least fot; it meater's plux Blushing its treachery! I'm never had an atom, and of letters to have there better only! They spell Ass! id—had you had the necessary wit serve we all the viewsan

How Almond Tartlets Are Made.

Beat your eggs up, light and quick;

Froth them thick;
Mingle with them while you beat
Juice of lemon, essence fine;
Then coulding.
The best milk of almonds sweet,
Circle with a custard paste
The slim wait
Of your tardlet-moulds, the top
With a shifted finger print
Nick and dent,
Round their edge, then, drop by drop,
In its dainty bed
In the oven place each mould:
Reappearing, softly browned
The renowned
Almond tartlets you behold!



The Philadelphia Production Has Ada Rehan as the

There is a balcony scene that is good enough and novel enough to warrant old burlesques of "Romeo and Juliet" being revamped. And as for the humor of the pustry shop scene, with its Apollo of a head cook, it teems with burlesque possibilities.

In the first act the surprised audience began to understand that Mr. Daly had not used his facile pen to exalt his star. Those who had witnessed the play in Paris or London, or had read it in the original, even waited in valu for the single speech placed in the mouth of Roxane in the opening seene. More, those who know Miss Reban by sight, sought for her in vain in the mimic box at which the lover's glences were directed before Cyrano's bolsterous entrance to drive from the mimic stage the actor, Montfleury, who had incurred his displeasure.

The truth was that Mr. Daly's star appeared in the first act only a star and plants of Paul's rehalter for the first act the surprised audience to the first act the surprised audience began to understand that Mr. Daly's star appeared in the first act and surface for an Iralian count, Zartoni, waom the proprieties of the show the surface for an Iralian count, Zartoni, waom the first of the wall the first provided the first of the surface for an Iralian count, Zartoni, waom the surface for an Iralian count, Zartoni, waom the first provided the first p

A secret that to mouth, not ear, is whispered.—
Brush of a bee's wing, that makes time eternal.—
Communion perfumed like the Spring's wild flowers.

The beart's relieving in the heart's outbreathing.
When to the lips the soul's flood rises, brimming!
A kiss, madame, is homorable:
The Queen of France to a most favored lord Did grant a kiss—the Queen herseit!

Picked Up About the Theatre.
Former President and Mrs. Harrison occupied a box. When asked his opinion of the play and its star. General Harrison said:

"Cyrano de Bergerac' is a great dramm and Richard Mansfield is a great actor."

As the crowd was moving into the theatre a rather well-dressed young man edged his way in. A Central Office detective im mediately pounced upon him and, rulling him out of the maelstrom of people, said:

"Now get as far away from here as you can in three minutes, or I'll pull you in."

The young man took to his heels and was soon lost to view.

"That fellow," said the detective to a Lorent of the south of the principal connected upon him and at the deception practiced upon him and lorent of the member of the compte, who, enraged at the deception practiced upon him." He moment the newly wedded pair emerge from Roxane's house Cyrano reveals himself to the Compte, who, enraged at the deception practiced upon him." He moment the newly wedded pair the moment of the compte, who, enraged at the deception practiced upon him." He moment the newly wedded pair the moment of the compte, who, enraged at the deception practiced upon him." He moment the newly wedded pair the moment of the principal control on the principal control on the principal characters. Thus, when there were musquetaires or cadets that were superfluous they were mercllessly lopped off, and their speeches with them.

The third net, with its scene at Roxane's baleon, where Cyrano, concealed from her customs of the Cempte de Guiche cemented the friendship of the audience for the author sould have been and heroline.

The moment the newly wedded pair the member of the cempte

soon lost to view.

"That fellow," said the detective to a Journal reporter, "is "Kid" Smith, one of the most notorious pickpockets in the East."

"That fellow," said the detective to a the deception practiced upon him, at the decept the most notorious pickpockets in the East."

Mr. Mansfield arrived at the theatre at 6 o'clock. He was very nervous, and sent out for a bottle of Apollinaris. It took thirty-five minutes to "make up" his nose.

The eccentric Lawyer Collier, of Chleago, sat in an orchestra chair. At the end of the first act he sent a little note behind the seenes to Mr. Mansfield, in which he asked for the position of understudy to the star. Up to a late hour last night Mr. Collier had not received a reply.

The ticket speculators reaped a rich harvest. There were six of them at the the atro, and all sold out before the curtain rose. They received as high as \$10 for u single reat in the orchestra.

There were 1.650 persons in the playhouse. Fully 500 were turned away, unable to get even desirable s'anding room, and 210 carriage checks were given out.

The most notorious pickpockets in the East."

Christian to the wars, giving him no time even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride a farewell even in which to give his bride at hie dark profuse or the bride at the production. The and of this the program and Relan. The and even in which to give his bride at the bride at the production received the only really hearty appliance of the conly really hearty applia

Heroine.

atral figure of "Cyrano de Bergerac"—by THE HOTEL TOPSY-TURVY

Business Notices.

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